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3-4-2016 8:00 PM

# Songs from a life, Lawrence University Choirs, March 4, 2016

Lawrence University

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# Songs from a Life

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## Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, conductors

Friday, March 4, 2016

8:00 p.m.

Lawrence Memorial Chapel



## ***Childhood***

*This Wonderful Feeling*

Joan Szymko  
(b. 1957)

1. saboo
2. In My Quiet Place
3. Purple Night

Clio Briggs, Martha Hellermann, Rosa Lemos, Casey Burgess, soloists  
Daniel Reifsteck, marimba

## **Cantala**

*Jabberwocky*

Sam Pottle  
(1934-1978)

Rachel Weiss, staging

## ***Love***

*Sonnet*

David Harris  
(b. 1974)

Jon Hanrahan, Elena Stabile,  
Jackson Rosenberry, Jordan Ross, readers  
Ilan Blanck, guitar

## **Concert Choir**

*Voices of Broken Hearts*

Steven Sametz  
(b. 1954)

Sally Alvarado, Alexa Blumenstock, Schuyler Borges,  
and Gabi Makuc, “ghost chorus”  
Matthew Michelic, digitally delayed viola

## **Cantala**

## ***Education***

*Improvisation on a poem by Rumi*

*Masterpiece*

Paul Drayton

(b. 1944)

1. Fugue (J.S. Bach)
2. Introduction and Gigue (Handel)
3. Cavatina (Mozart)
4. Largo Lugubrioso (Beethoven)
5. Lied ohne Worte (Mendelssohn)
7. Danse antique (Debussy)
8. Coda

## **Viking Chorale**

♦ Pause (10 minutes) ♦

## ***Adulthood***

*Now I Become Myself*

Gwyneth Walker

(b. 1947)

*Quant j'ai ouy le tabourin*

William Brown

(b. 1962)

Charlotte Noble, Sally Alvarado,  
Nicolette Puskar, Laura Christenson, duets  
Daniel Reifsteck, percussion

## ***Spirituality***

*Salve Regina*

Miklós Kocsár

(b. 1933)

*From Quattro Pezzi Sacri*

Laudi alla Vergine Maria

Giuseppe Verdi

(1813-1901)

## **Cantata**

*Ave Maria*

Franz Biebl  
(1906-2001)

### **Viking Chorale**

*O Radix Jesse*

Ambrož Čopi  
(b. 1973)

Sarah Coffman and Morgen Moraine, soloists

**World Premiere**

From *Messe pour double-choeur*  
Agnus Dei

Frank Martin  
(1890-1974)

### ***Death and Beyond***

*Triptych*

Tarik O'Regan  
(b. 1978)

I. Threnody

II. As We Remember Them

III. From Heaven Distilled a Clemency

Paul Gutmann, Elisabeth Burmeister, Morgen Moraine,  
Lauren Vanderlinden, soloists

Brandin Kreuder (concertmaster), Eleanor Legault, violin I

Katie Weers, Margaret Norby, violin II

Trent Guerrero, Asher McMullin, viola

Adam Korber, Natalie Galster, cello

Jessica Cable, string bass

Matthew Michelic and Samantha George, string coaches

### **Concert Choir**

# Notes and Translations

## This Wonderful Feeling

In spring of 1999, Peninsula Women's Chorus artistic director Patty Hennings had a dream: that PWC could work with school children to help them write poetry which could be set to music for the chorus. PWC collaborated with California Poets in the Schools, the largest writers-in-the-schools program in the nation. Poets collaborated with PWC members who were elementary teachers in the Bay Area, working with nearly 400 students. Joan Szymko was one of three composers commissioned by PWC to select and set poems from the project. The two young poets Szymko selected for "This Wonderful Feeling" were in the third grade when these poems were written.

### 1. saboo

What will we do  
saboo saboo  
walla kaboo  
Should we jump off  
the tree?  
Will you play with me?  
saboo, saboo  
walla kaboo  
and I love you  
Wallakaboo

~ Anna Madrigal

### 2. In My Quiet Place

In My Quiet Place everything is quiet.  
Quiet as the butterfly on silent wings.  
Quiet as a leaf falling through the air.  
Quiet makes me feel like I am the only one on earth.  
The first to find this wonderful feeling inside me.

~ Mary Whitney

### 3. Purple Night

Purple as a purple sky on a Sunday night.  
Purple as a dark purple dress.  
A purple dress on a purple night, a purple world  
and a purple bird in flight.

~ Mary Whitney

## Jabberwocky

"Jabberwocky" first appeared in *Through the Looking Glass* (1871), the sequel to *Alice in Wonderland*. It was written by Charles Dodgson under his famous pseudonym, Lewis Carroll. The ultimate satire of heroic narrative poetry in English literature, it foreshadows a major trend in twentieth-century writing in its eerie and evocative use of nonsense words. This setting emphasizes the mock-heroic aspects of the poem, and it is a parody on the musical devices and attitudes of large, traditional choral works. It should be performed, however, with utmost seriousness and formality, exactly as if it were the sort of work that it imitates.

## Sonnet

In this composition from 2013, David Harris folds together six different texts attributed to William Shakespeare: sonnets 18, 56, 104, 105, 128, and Act V, scene 1 from *Merchant of Venice*. The overlapping texts, Spanish-influenced guitar, and close harmonies all work in concert to express the dizzying power of love.

## Voices of Broken Hearts

This richly creative setting by conductor/composer Steven Sametz draws a few select lines (highlighted in bold here) from Carl Sandburg's *Clark Street Bridge*:

DUST of the feet  
And dust of the wheels,  
Wagons and people going,  
All day feet and wheels.

Now...  
.. Only stars and mist  
A lonely policeman,  
Two cabaret dancers,  
Stars and mist again,  
No more feet or wheels,  
No more dust and wagons.

Voices of dollars  
And drops of blood  
... ..  
**Voices of broken hearts,**  
**.. Voices singing, singing,**  
**.. Silver voices, singing,**  
**Softer than the stars,**  
**Softer than the mist.**

The composer sets this in such a way that most of the poem is whispered by a "ghost chorus" of a few singers. Further, he specifies that in the second iteration of the performance, the choir should move each to her own rhythm, collecting at specified moments, which produces an effect of continuous phasing in and out of clarity. On top of this, he weaves a digitally delayed viola part, which flows around and through the phasing. The effect is otherworldly.



### Improvisation on a poem by Rumi

This term, Viking Chorale has worked on a variety of ensemble improvisation skills inspired by the pedagogy of Matt Turner. In mid-February I presented the ensemble with this poem by the mystic Mawlana Jalal-al-Din Rumi:

Oh soul,  
you worry too much.  
You have seen your own strength.  
You have seen your own beauty.  
You have seen your golden wings.  
Of anything less,  
why do you worry?  
You are in truth  
the soul, of the soul, of the soul.

In the past few rehearsals we have explored the words, meanings, and images within this poem and have developed some ideas regarding a musical structure. What you will hear tonight is one of nearly-infinite possibilities.

### Masterpiece

British composer Paul Drayton wrote this brilliant tongue-in-cheek work for the King's Singers, a six-voice ensemble whose exceptional musicianship is rivaled only by their wit and charm. In the conservatory we are responsible for training future professional music educators and performers. Hence we teach them the 'great monuments' of the classical tradition, *and* we teach them the modes of critical inquiry that question such 'pedestalization' of canon composers. Here we can say we have had our cake and eaten it, too! Our singers researched each of these parodies, learning first about the composer and his style and musical language before discussing why this particular musical joke is so funny. And, true to form, the Bach took forever to learn.

### Quant j'ai ouy le tambourin

In the opening of *Quant j'ai ouy le tambourin* the choir simulates the sounds of sunrise and the thoughts of a young woman as she desires to return to a deep sleep. Later, the sounds of mourning doves are heard as the other voices portray the conflict in the mind of the sleeper: "Shall I remain complacent and continue to rest?" or "Shall I rise and participate in the Mayday activities?" The rhythmic tambourine incites the other young men and women to a day full of fun and frolic, but the young woman decides not to give in to the power of the tambourine, and she drifts back into a deep sleep as the opening music is heard again.

When I heard the tambourine  
Sound, calling people to go a-maying.  
I made no movement in my bed  
Nor even lifted my head from the pillow.  
Saying: it's too early,  
I'll go back to sleep for a little while.

Let the young people share their spoils:  
I shall become acquainted with Indifference  
And share myself with him;  
I have found him to be my closest neighbor.

### Salve Regina

Hail, O Queen, Mother of mercy;  
Our life, our sweetness, and our hope: hail!

To thee we cry, poor banished children of Eve.  
To thee we send up our sighs,  
Groaning and weeping in this valley of tears.

Hasten therefore, our Advocate,  
And turn your merciful eyes toward us.

And show us Jesus, the blessed fruit  
Of your womb, after this exile.

O merciful, O pious,  
O sweet Virgin Mary.

## Laudi alla Vergine Maria

Best known for his operas, Verdi was also a composer of sacred repertoire, most notably his *Requiem*. This particular text comes from Dante's *Paradiso*. In our rehearsal discussions we observed the multitude of different musical ideas that present themselves here, prompting the timeless question: is the music serving the text or the text the music?

Virgin mother, daughter of your Son,  
humbled, and exalted, more than any other creature,  
fixed goal of the Eternal Wisdom;  
are She who made human nature  
so noble, that its own Maker  
did not scorn to become of its making.  
The Love, beneath whose warmth  
this flower has grown, in eternal peace,  
flamed again in your womb.  
Here you are the noonday torch of Love to us,  
and down there, among mortal beings,  
you are a living spring of hope.  
Lady you are so great, and of such value,  
that if any who wishes for grace fails to resort to you,  
his longing tries to fly without wings.  
Your kindness not only helps  
those who ask it, it often  
freely anticipates the request.  
In you is tenderness: in you is pity:  
in you is generosity: in you whatever excellences exist  
in the creature, combined together.

## Ave Maria

This setting by Franz Biebl was sung far and wide in the late 1990s after being made famous by the men's vocal ensemble Chanticleer. Set in double-choir format, the singers are challenged to make a cohesive sound within one ensemble and then join that with the sound of the other ensemble for moments of heightened beauty.

Hail Mary, full of grace, the Lord is with thee.  
Blessed art thou among women,

and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God, pray for us sinners,  
now and in the hour of our death. Amen.

### O Radix Jesse

O Root of Jesse,  
Who art placed for a sign of the people,  
Before whom kings shall shut their mouths,  
Whom the Gentiles shall supplicate:  
Come Thou to deliver us,  
Do not tarry.

### Agnus Dei

Born the youngest of ten children to a Reformed Church minister, Frank Martin showed early promise in math before turning his attention to professional music. Martin led, in effect, two lives: one as a prominent instrumental composer, pianist, and teacher; and the other as a man of profound spirituality who longed to live in a simpler, more devout world in which the composer could be an anonymous voice in the worship service. In this spirit, the 31 year-old Martin composed most of this Mass, after which he hid the work in his desk, fearful that it would become (as it indeed has) “the *Martin Mass*” instead of music for worship. He finished the Agnus Dei in 1926 after five more years of continued spiritual wrestling.

### Triptych

*Triptych* was originally commissioned for two separate choirs, a year apart from each other. Movement I, called “Threnody” at the time, was commissioned for the inaugural concert of the Choir of London in 2004. O'Regan writes that “Threnody” was “the first composition that evolved entirely from my New York perspective.” Movements II and III, commissioned by Portsmouth Grammar School, were originally titled “And There Was a Great Calm” for lower strings and treble voices and premiered in 2005. The title of second commission derives from Thomas Hardy’s poem of the same name, and is quoted in the soprano solo within Movement III. Hardy’s poem was written in 1918, and was inspired by the signing of the Armistice, which ended World War I. All three movements did not come together as *Triptych* until 2005. Musically, *Triptych* is influenced by the music of

North Africa, probably Algeria and Morocco, where O'Regan spent a portion of his early childhood.

In its completed form, *Triptych* contemplates the evolution of the ways humans perceive death. The first movement considers the unrestricted power of death, the second the ways humans memorialize their dearly departed, and the third positively characterizes our own eventual ascent to heavenly enlightenment. O'Regan joins the ranks of Brahms and Britten by choosing a series of texts from a variety of cultures and faiths to depict his personal beliefs. His selection of poetry from each important religion and philosophy highlights universal and timeless ideals that branches dogmatic differences, and highlights the innate unity at the center of different faiths and philosophies.

"Threnody" (Mvt. I), defined as "a song of mourning", begins with a dramatic declaration about the egalitarian nature of death by the choir, unaccompanied. O'Regan sets this text in collage-style. The chorus declaims the text in cascading, dovetailing lines that conjoin with one another until the full rhetorical statement has been heard. Following this remarkable introduction, O'Regan uses driving rhythms in the strings to propel the music forward. "As We Remember Them" (Mvt. II) is a gorgeous soundscape that inspires quiet introspection. The movement speaks of seeing the reflection of departed loved ones in the beauty and strength of nature. The final poignant lines of Gittelsohn's poem remind the listener that those who die remain alive in our thoughts and memories. The juxtaposition of solo soprano and chorus mimics the call and response structure of a sacred service, while the underlying string writing is ethereal and transparent. "From Heaven Distilled a Clemency" (Mvt. III), quickly returns to a faster, rock-and-roll tempo with ascending melodies in the choir coupled with syncopated kickdrum figures in the low strings. The orchestra and choir exuberantly proclaim the closing text by Islamic mystic Rumi with confidence "Why then should I be afraid? I shall die once again as an angel blest."

—Tarik O'Regan & Robert Istad  
(DCINY concert program notes, October 30, 2015)

## I. Threnody

When death takes off the mask, [we] will know one another,  
Though diverse liveries [we] wear here make [us] strangers.

Text by William Penn (1644–1718), from *Some Fruits of Solitude*  
*In Reflections and Maxims* (1682)

Tremblest thou when my face appears  
To thee? Wherefore thy dreadful fears?  
Be easy, friend; 'tis thy truest gain  
To be far away from the sons of men.  
I offer a couch to give thee ease:  
Shall dreamless slumber so much displease?

Text by Muhammad Rajab Al-Bayoumi (dates unknown),  
from *Death Speaks*, translated by Arthur J. Arberry (1950)

To see a World in a Grain of Sand,  
And a Heaven in a Wild Flower,  
Hold Infinity in the palm of your hand,  
And Eternity in an hour.

Text by William Blake (1757–1827), from *Auguries of Innocence* (1808)

Behold, how good and how pleasant it is  
for [people] to dwell together in unity.

Text from Psalm 133, from the Bible (King James Version, 1611)

## II. As We Remember Them

In the rising of the sun and at its going down, we remember them.  
In the blowing of the wind and in the chill of winter,  
we remember them.  
In the opening buds and in the rebirth of spring,  
we remember them.  
In the blueness of the sky and in the warmth of summer,  
we remember them.  
In the rustling of the leaves and in the beauty of autumn,  
we remember them.  
When [we're] weary and in need of strength, we remember them.  
When [we're] lost and sick at heart, we remember them.  
So long as we live, they too shall live, for they are part of us,  
As we remember them.

Text by Roland B. Gittelsohn (1910–1995),  
adapted from *The Gates of Repentance*

And the Heav'nly Quire stood mute,  
And silence was in Heav'n.

Text by John Milton (1608–1684), from *Paradise Lost*, Book III (1667)

### III. From Heaven Distilled A Clemency

Each shall arise in the place where their life [spirit] departs.

“Bundahis- Bahman yast”; Indian Bundahishn (ninth century),  
adapted from *Sacred Book of the East*, Volume 5,  
translated by Edward W. West (1860)

[So] Why then should I be afraid? I shall die once again to rise an  
angel blest.

“Masnavi i ma’navi”; Mathwani of Jalalu’d’Din  
Rumi (13th century), adapted from *Masnavi i Ma’navi*, Book III,  
translated by Edward H. Whinfield (1898)

Our birth is but a sleep and a forgetting;  
The Soul that rises with us, our life’s Star,  
Hath had elsewhere its setting. And cometh from afar.

Text by William Wordsworth (1770–1850),  
from *Ode: Intimations of Immortality* (1807)

Calm fell. From heaven distilled a clemency; There was peace on  
earth, and silence in the sky.

Text by Thomas Hardy (1840–1928),  
from *And There Was a Great Calm on the signing of the Armistice* (1918)

# Viking Chorale

Stephen Sieck, director

Zoey Lin, accompanist

## Soprano I

Sabrina Craven  
Hannah Geniesse  
Hannah Guo  
Claire LaLiberté  
Alice Luo  
Pankhuri Singh  
Elsie Tenpas  
Isabel Vazquez-Thorpe  
Cathryn Wood

## Alto I, cont.

Olivia Lin  
Hana Matsumoto  
Callie Ochs  
Kendra Pankow  
Emi See  
Emily Stanislawski  
Emma Swidler  
Evie Werger  
Zishen Ye

## Tenor II

Zachary Crombie  
Presberg  
Jamil Fuller  
Jon Gitter  
Matthew Hjelle  
Alex Iglinski  
Jeremiah Jensen  
Elijah Kuhaupt  
Lucas Myers

## Soprano II

Nao Akuta  
Evelyn Barash  
Annyce Brackins  
Laura Burke  
Dana Cordry  
Liza Girsova  
Shuxian Liu  
Maralee Mindock  
Abigail Simmons  
Emma Starek  
Sam Stone  
Hinako Takahashi  
Rebecca Yeazel  
Kate Youdell

## Alto II

Mikaela Bolker  
Annie Dillon  
Christina Hanson  
Ava Huebner  
Grace Johnson  
Maddie Knutson  
Ally Kurihara  
Vicky Liang  
Cameron Montgomery  
Lisa Tran  
Nina Wilson  
Bethany Wolkoff  
Sarah Woody

## Baritone

Nick Ashley  
Mayan Essak  
Kir Sey Fam  
David Fisher  
Alex Foley  
Jacob Meyer  
Erik Nordstrom  
Bricker Ostler  
Alexander  
Quackenbush  
Caleb Rosenthal  
Christian Vallery  
Rico Wu

## Alto I

Amanda Bourbonais  
Megan Davidson  
Arboris DeJesus  
Kellyn Gagner  
Mya Hunt  
Eleanor Jersild

## Tenor I

Jasper Farin  
Luke Honeck  
Christian Messier  
Jack Plasterer  
Nolan Ramirez  
Caleb Smith

## Bass

Damon Allen  
Julian Cohen  
Stephen Deeter  
Ben Johnson  
Cameron Nasatir  
Jack Walstrom  
Skyler West

## Viking Board

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Vice-President: Cameron Nasatir

Eliminators of Confusion: Bethany Wolkoff and Sabrina Craven

Publicity Chair: Sam Stone

Social Chair: Damon Allen



# Concert Choir

Stephen Sieck and Phillip A. Swan, co-directors

David Voss, accompanist

## Soprano I

Elisabeth Burmeister  
Sarah Coffman  
Katie Mueller  
Morgen Moraine  
Annie Penner

## Alto II

Keira Jett  
Kayla Siembieda  
Maximilian Simmons  
Lorna Stephens  
Kara Taft

## Baritone/Tenor

Nathan Gornick  
Mitchell Kasprzyk  
Benjamin Klein  
David Pecsí  
David Voss

## Soprano II

Emily Flack  
Clara Imon-Pedtke  
Jenna Kuchar  
Madalyn Luna  
Margaret McNeal  
Froya Olson  
Grace Vangel

## Tenor I

Charlie Aldrich  
Anmol Gupta  
Charlie Martin  
Leif Olsen  
Jackson Rosenberry

## Baritone

Yonah Barany  
Christopher Ducasse  
Josh Eidem  
Jonathan Hanrahan  
Jordan Ross

## Alto I

Deme Hellwig  
Elena Stabile  
Shaye Swanson  
Lauren Vanderlinden  
Rachel Weiss

## Tenor II

Tony Cardella  
Andrew Green  
Benjamin Hanson  
Matt Kierzek  
Kyle Schleife

## Bass

Nathan Brase  
Paul Gutmann  
Kip Hathaway  
John Taylor Hosmer-  
Quint  
John Perkins  
P.J. Uhazie

## Concert Choir Board

Co-Presidents: Morgen Moraine and Katie Mueller

Eliminator of Confusion: David Pecsí

Publicity: Madalyn Luna and Lauren Vanderlinden

Social: Kayla Siembieda and PJ Uhazie

# **Cantala**

Stephen Sieck and Phillip A. Swan, co-directors

Gabi Makuc, accompanist

## **Soprano I**

Clio Briggs

Martha Hellermann

Arielle Kaye

Annie Mercado

Anna Mosoriak

Bianca Pratte

Jean Shoaf

Katie Uram

Emma Webster

## **Alto I**

Laura Christenson

Kin Le

Rosa Lemos

Gabi Makuc

Madeleine Moran

Michaela Rabideau

Delaney Stewart

Lauren Smrz

## **Alto II**

Clover Austin-Muehleck

Alyssa Ayen

Schuyler Borges

Casey Burgess

Jenny Hanrahan

Allie Horton

Fiona Masterton

Madeline Scholl

Maggie Smith

Rachel Wilson

## **Soprano II**

Sally Alvarado

Alexa Blumenstock

Anne Marie Carden

Mary Fried

Aria Minasian

Isabella Mirgaux

Charlotte Noble

Nicolette Puskar

Mackenzie Rech

Sophie Scholtz

## **Board:**

Co-Presidents: Gabi Makuc and Madeleine Moran

Eliminator of Confusion: Rachel Wilson

Publicity: Kin Le

Social: Sally Alvarado

Freshman Representatives: Anna Mosoriak and Allie Horton

## **Riser Set-Up Crew**

Grace Vangel

Nicolette Puskar

Jordan Ross

## **Choral Librarian**

Lauren Vanderlinden

Special thanks:

Professor Timothy X. Troy for guidance with *Sonnet*.

Caleb Rosenthal and David Fisher for percussion help with *Jabberwocky*.

Sarah Coffman for assistance with French diction for *Quant j'ai ouy le tabourin*

Larry Darling for audio setup for *Voices of Broken Hearts*.

Dane Richeson and Karen Bruno for the loan of percussion instruments.

Upcoming Choir and  
Orchestra Concert:

# *The Creation*

by Franz Joseph Haydn

Friday, April 29, 2016

8:00 p.m.

Lawrence Memorial Chapel

Webcast archives:

<http://www.lawrence.edu/conservatory/webcasts/library>

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio voice and piano artist faculty:

## Voice Faculty

Kenneth Bozeman, chair  
Joanne Bozeman, soprano  
Dale Duesing, artist-in-residence  
John T. Gates, bass  
Bonnie Koestner, vocal coach and musical director of opera  
Karen Leigh-Post, mezzo-soprano  
Bryan Post, lecturer in music and teacher of voice  
Steven Paul Spears, tenor  
Copeland Woodruff, director of opera studies

## Keyboard Faculty

Kathrine Handford, organ  
Catherine Kautsky, piano  
Michael Mizrahi, piano  
Anthony Padilla, piano

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.

